

"GENERAL POST," BROAD; "ODDS AND ENDS OF 1917," LYRIC; THEODORE KOSLOFF, KEITH

Both Sides of the Curtain

BJORNSSON'S "A Gauntlet" the Theatre Workshop's first offering at the Little Theatre, is a vulnerable piece and its thesis is naturally far less startling than at the date of its completion—1882.

Witless triumphantly the unsmiling Shakespeare. But the Theatre Workshop's first offering at the Little Theatre, is a vulnerable piece and its thesis is naturally far less startling than at the date of its completion—1882.

Save only in the unique double drama, "Beyond Our Power," once offered here by Mrs. Patrick Campbell, Bjornsson's talents lay in another field.

But with artistic acumen, the solution of this problem, rooted in the social structure of the ages, is left unworked in the four-act play.

SURELY this method is the most convincing and least offensive way of handling propaganda before the footlights.



MAXINE ELLIOTT Who will be a stellar member of the fine cast of "Love and Algy," which William Faversham will present at the Lyric on March 11

throbbing sincerely in "Strife," and Shaw with stinging satire in "Widowers' Houses."

It has been hinted that numerous revisions of the piece by Bjornsson himself have in part warranted the perversion, but the idea is scarcely credible.

Had Bjornsson so forgotten his artistry as to be guilty of such shallowness, it is inconceivable that Edward Bjornsson would have omitted reference to it in his admirable preface to his careful translation of "A Gauntlet."

This unenviable process is no novelty nowadays. Yesterday's iconoclast is today's tyrant.

ARTISTIC CELEBRITIES OF A WEEK OF MARKED MUSICAL ACTIVITY



TWO ORCHESTRAS IN UNIQUE PROGRAM

Stokowski Will Present Salzedo, Harpist, and Damrosch, Frances Starr, Discuse

YSAYE ON MUSIC ROSTER

Notwithstanding the absence of opera on Tuesday, next week will be rich in musical activity.

Mr. Stokowski, having presented Russian and Scandinavian programs this season, has compiled a program of French music for the coming concert.

In the Academy of Music this organization will give a concert of French, English and Belgian composers, and Frances Starr, the well-known actress, will recite "Carlotta," the Belgian patriotic poem, to a musical accompaniment composed by Sir Edward Elgar and played by Mr. Damrosch's men.

The compositions which have been selected for his appearance will have their first hearing in this city and are of special interest.

Elmas Ireeskin, the Russian violinist, will appear in recital at Witherspoon Hall on Wednesday evening, February 27.

He Hans Kindler, the Philadelphia orchestra cellist, who will play the brilliant "Recesso Variations" for cello, by Tchaikowsky; a sonata by Beethoven, a group of piano pieces by Scriabine, Ravel and Chopin and a sonata by Ornestin.

Eugene Ysaye, violinist, Anna Fitzau, soprano, of the Chicago Opera Company, and Beryl Rubinstein, the Russian pianist will give a recital at the Academy of Music on Wednesday evening, February 27.

The Philadelphia Music Club will present an instrumental program on Tuesday afternoon, February 26, in the music room of the Aldine Hotel.

De Koven's "Robin Hood," which was so successfully given by the Operatic Society last Thursday, will be repeated in the Academy of Music on Monday night.

The announcement of interest in motion-picture patrons comes from Manager Frank Butler, of the Central Market Street Company.

The Mask and Wig Club's new production, "The Bridal No." will be the attraction at the Victoria Theatre on Monday night.

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THEATRICAL INDICATOR FOR THE COMING WEEK

English Satire, Depicting War's Havoc With Social Standards and Traditional Castes, and Jack Norworth's Revue Are Leading New Offerings

BROAD—"General Post," an English war-time comedy satirizing the leveling influences of the present era. Play has been winning success in London for more than a year and comes here with an American company direct from New York engagement.

LYRIC—"Odds and Ends of 1917," diversified and elaborately staged revue with satirical sidelights on popular plays of the season.

ADDELPHI—"The Man Who Came Back," Jules Eckert Goodman's very successful melodramatic play.

CHESTNUT STREET OPERA HOUSE—"Over the Top," daintily staged and costumed musical comedy introducing a new feminine star in the person of Justine Johnston.

VICTORIA—"The Light Within," with Olga Petrova, and the first and second episodes of Paramount's Lincoln series, "The Son of Democracy," with Benjamin Chapin impersonating the American patriot. All week.

REGENT—"Broadway Bill," with Harold Lockwood; first half of week. "Her Silent Sacrifice," with Alice Brady; latter half of week.

STRAND—"Les Miserables," with William Farnum; first half of week. "The Other Woman," with Peggy Hyland; latter half of week.

LOCUST—"The Narrow Trail," with William S. Hart; first half of week. "The Son of Democracy," with Pauline Frederick; latter half of week.

BURLESQUE TROCADERO—"Parisian Fairs," presented by Charles Robinson. Musical comedy and vaudeville diversions will be submitted.

GALETTI—"The Speedy Girls," in a potpourri of fun, music and dancing. The burlesque is in two acts, in the company of entertainers are Bill, the dancer, Ed Rogers, John Black and Lady Luck.

MARCH 4 GARRICK—"Blind Youth," with Lou Tellegen. KEITHS—Blanche King.

MARCH 4 LYRIC—"Lord and Lady Algy," with William Faversham and Maxine Elliott. KEITHS—Travis Frigand.

VAUDEVILLE KEITHS—Theodore Kosloff and his troupe, Dave Cross, musical comedy comedian in the playlet, "The One Way Out"; Nat Nazare and company, acrobats; George Hancock and Octavia Stroszek, Edward Marshall, "Chalkologist"; Bradna and Derick, in an equestrian act; Gallarini Sisters, Jack and Cora Williams, gymnasts.

GLOR—"The New Doctor"; Walter Toner in "The Seal of Silence"; Four Olympians, Maybelle Best, Weber and Elliott, George Olfman and Jay Raymond.

BROADWAY—"A Telephone Tangle," musical farce; The Corn Cob Cutups, Marguerite MacArthur and John McCarry, Dunham, Edwards Trio, Bob Sterling and "The Moral Law" photoplay; first half of week. "A Regular Business Man," with Eddie Cassidy, Amanda Gray in "Hilda's Ankle"; The Meshars and "Jack Sparlock, Prodigious"; photoplay; latter half of week.

DUAR KEYS—"Children of France," patriotic melodrama; "Hilda's Ankle"; Eddie Cassidy and Nellie Powers in "The Passing of the West"; Gray and McCarry in "The Moral Law"; "A Telephone Tangle"; "The Reel Guys"; MacArthur and Marone, Bob Sterling, "The Golden Bird," a novelty act, and "The New Turnkey" sketch; latter half of week.

WILLIAM PENN—"Jim Toney and Ann Norman in 'You Know What I Mean'; Thomas Dune, Eddie Raymond, Three Willie Brothers, equibrista; Alexander and Fields and "The Whip" photoplay; first half of week. "The Moral Law"; Harry and Anna Seymour, Hanna Mura Japs, acrobats, Conaris and Cleo, and "Whose of Yesterday"; photoplay; latter half of week.

GRAND—"A Seymour Brown and company in a musical farce, 'Pardon Me'; McDevitt, Kelly and Lucy in "The Piano Movers"; McCormick and Dougherty, Everett's Monkey Hippodrome; first episode of "The House of Hate" photoplay.

COLLEGE—"The Girl and a Girl," "Doing Her Bit," with Adrienne Correll and Gillette; Laughton, juggler; Burke and Harris, Will and Harry Rogers, and "The Planter," photoplay. An added attraction will be "The Official British Government War Films" taken on the western front.

NIXON—"Hello, Japan," one-act musical comedy; Frostini, accord on player; Luss, Van and Seuly, Nolan and Nolan, jugglers; "The Wrath of the Gods" photoplay. "The British Official War Pictures" will be a special feature.

FEATURE FILMS STANLEY—"Headin' South," with Douglas Fairbanks. Popular photoplay star will be shown in his repertoire of athletic exploits in his latest vehicle, Catherine MacDonald and Clever Courtenay.

WEDDED TO RIALTO William Courtenay is an experienced and versatile player. He comes to the Broad on Monday night as costar comedy with "Emma's Wife." Slender, alert, he should make a striking contrast to Tom's wild, roving and jovial, boisterous American character. Come more successes to their credit. Yet, curiously enough, Courtenay has more frequently to this city. Many of his successes have been on Broadway, and chance has taken him, then on tour to Chicago and Boston, rather than Philadelphia. That he is a versatile actor is proved by his success in "The Light Within," in which he appeared with Tom Wise last season, masquerading as an escaped jailbird; "Under Fire," as "Under Cover"; R. C. McGree's successful melodrama; "Arsene Lupin"; and "The French Canadian for fifty-six consecutive weeks in New York and Chicago, and for a fortnight in Philadelphia.

STARS WHOSE PHOTOPLAY ART WILL ILLUMINE FORTHCOMING BILLS



DOUGLAS FAIRBANKS in "Headin' South," Stanley; HAROLD LOCKWOOD in "Broadway Bill," Regent; OLGA PETROVA in "The Light Within," Victoria; PEGGY HYLAND in "The Other Woman," Palace; SESSUE HAYAKAWA in "Hidden Pearls," Arcadia

SCENIC CONTRASTS IN FAIRBANKS FILM

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PHOTOPLAY PRANK HAD NOVEL SEQUEL

Freddie Verdi, the seven-year-old actor who appears in "The Light Within," which will be the principal attraction at the Victoria Theatre all next week, is really a good ballerina.

One freckle-faced little miss insisted that she was going to be "Mif Petrova," while an equally insistent youngster, claiming his identity as Doug, a tow-headed, freckle-faced little miss with a horsehair mustache was vainly trying to knock him down with an old broom.

The precocious stage manager interposed a plea for peace, but he seemed to have a keen understanding of photoplays for one so young. Inquiry revealed that he was the son of the village barber, Mrs. Petrova arranged with his parents to let the little fellow play the part of "Mif Petrova" in "The Light Within," since which he has been employed about Fort Lee, near where the Petrova studios are located.

KOSLOFF CONDEMNS CABARET DANCING

Are cabarets ruining the taste of Americans for the finer things in music and the dance? According to Theodore Kosloff, the famed Russian dancer, they are. Kosloff, who brings his Russian dancers to Keith's Theatre this week, declares that the entertainment provided at the cabarets is a degradation of the art of dancing.

Russian dancers take their art seriously. They begin dancing as soon as children are trained in the dance with a well-defined purpose. The real artistry is in the music. The music is trained by experts, and the dancer is trained to interpret the music. The dancer is trained to interpret the music. The dancer is trained to interpret the music.